

THE PRINTERS' REVIEW

WORLD'S FAIR EDITION



GOLDING & CO.

MANUFACTURERS OF
PRINTING MACHINERY AND MATERIAL
AND OWL BRAND PRINTING INKS
FORT HILL SQUARE, BOSTON, MASS.
1004 ARCH ST. PHILA. 45 PLYMOUTH PL. CHICAGO.



Printers' Review.

WORLD'S FAIR EDITION.

DEVOTED TO OUR OWN INTERESTS, AND ALSO TO THE INTERESTS OF OUR CUSTOMERS.

PUBLISHED AND PRINTED BY
GOLDING & COMPANY,
BOSTON, PHILADELPHIA, CHICAGO.

New Series. Boston, May 1, 1893. No. 13.

NONE who visit the great exposition at Chicago can take to themselves more credit for the wonderful progress of the world there exemplified, or derive more lasting benefit from the lessons of the occasion than those connected with the printing trade. All arts and sciences must acknowledge their indebtedness to the "Art Preservative of all Arts" for perpetuating and disseminating records of past explorations in the fields of knowledge, besides affording a medium of communication between contemporary students the world over. When noting the perfection attained in press building, paper making, type founding and engraving, we should remember that the development of the printing press from a crudely constructed wooden machine has been accomplished in a century; that within the memory of men now living nearly all paper used was made slowly and laboriously by hand; that art and type-making have been wedded scarcely fifty years, and that two decades ago the processes of engraving by photography were practically unknown. Let our bosoms swell with justifiable pride when we think that America has led the world in the invention of appliances for transforming earth's natural gifts to man into artificial forms conducive to his comfort and happiness.

OUR THIRD PRIZE OFFER.

WE trust that no printer, either employer or employed, will leave the World's Fair without visiting our exhibit. Although the space is contracted, we show a large line of our most important manufactures, and there are many things that will repay careful inspection. To those printers who visit us at our exhibit or at our Chicago salesroom and register in our visitor's book, we make the following offer:

TO NEWSPAPER MEN.

\$50.00 For the best article describing our Fair or Salesroom Exhibit, or both, printed in any regular publication, we will give **50 Dollars** in cash. Marked copies of the paper containing the notice must be sent to us at our Boston office, addressed in care of "Competitive Department."

TO JOB PRINTERS.

\$25.00 For the best article in manuscript from an employing or journeyman job printer, calling attention to our Fair or Salesroom Exhibit, or both, we will give **25 Dollars** in cash. Manuscript must be mailed to our Boston office, addressed in care of "Competitive Department."

Papers and manuscript can be sent in any time during the continuance of the Exposition and until one month after its close. Awards will be announced in the first number of the PRINTERS' REVIEW issued after the termination of the Fair.

A TWENTY-FIVE PER CENT. DIVIDEND.

A GOLDING JOBBER will not only do *better* work but twenty-five per cent. more than any old style press made. You can average 15,000 impressions a day on a 10 x 15 Golding Jobber, with a possible speed of 2,500 per hour, against 1,200 on an old style quarto. This means a gain of 3,000 per diem or 900,000 in a year of 300 working days. At the usual price of \$1.00 per 1000 charged for work on presses of this size there would be an annual increase of income from this one machine of \$900. It will not cost you over \$200 to make the exchange, by selling your old press to some printer that counts the cost, but not the profits.

A FIFTY-DOLLAR IDEA.

IN the PRINTERS' REVIEW for September, 1892, we offered a prize of \$50.00 in cash to the printer suggesting a practical idea for calling attention to our exhibit at the World's Columbian Exposition which should be selected by us as the most original, unique and valuable. This offer has brought a host of responses, some of which, while ingenious, would be impracticable under any conditions, and others that are well conceived and could be useful to us but for the entire change in our plans made necessary by the reduction of our space at the Exposition to one-fourth of what we asked for and required to properly show a complete line of our manufactures. As none of those that would be acceptable can be utilized, we have deemed it most fair to the competitors to consider the comparative originality, uniqueness and value of the suggestions apart from their usefulness to us in connection with our exhibit at Chicago.

The prize is awarded to Mr. W. P. Hazard, of Westchester, Pa., publisher of "The Guernsey Breeders' Journal," and author of several standard works on live stock breeding and butter making. Mr. Hazard's letter is given on this page, together with copies of some advertisements which convey a very good idea of the costumes worn by Benjamin Franklin and his good wife.

It is a coincidence worthy of note that the first prize in our Job Outfit Competition and the prize offered for a suggestion calling attention to our World's Fair Exhibit were both captured by Pennsylvania printers, the former a complete No. 3 Pearl Press, having been awarded to Mr. J. W. Strohman, of Newville, Pa.

Many of the letters from those who entered into our second competition would be interesting reading if printed entire, but space prevents us from giving more than a brief reference to those that particularly attracted our attention during the examination. The carrying out of some received would cost nearly as much as Uncle Sam's White Squadron.

One suggests sending a twenty-five cent reading notice announcing our exhibit to every newspaper in the country.

There are a number of plans proposed for showing a printing office in operation.

An Ohio printer thinks that a captive balloon might be utilized to carry a small boy and advertising matter, the latter to be showered down upon the crowd. The same contestant suggests giving free coffee to all ladies that apply.

From Ohio, also, comes the idea of running some of our presses by dog power, after the fashion in vogue in the writer's office.

A prize to be drawn lottery fashion by those whose names are entered in our printers' register at the Fair is the favorite scheme of some.

One writer thinks that it would be a good plan to get the contest for printing the World's Fair admission tickets, and have them worked on one of our exhibition presses, and another proposes that we present one admission ticket to each visiting printer.

A steamboat, made to represent an animal, and provided with a mechanism for emitting a sound peculiar to the animal, to cruise about on the lagoons, is the idea of an Oberlin Co., Ohio, printer, who also believes that "a big blowing machine, with, say, a three-foot mouth, large enough to nearly blow a man off his feet," would draw a crowd and make lots of fun, if placed near our display. We trust this is not intended as a reflection on those who make a livelihood by selling printing machinery.

The "Devil" with various forms and accessories enters into the plans of several.

There are numerous designs for souvenirs, some of which show excellent taste, and many of the contestants evince the possession of admirable tact in attracting and holding the attention of the buying public.

Our thanks are due to all who tried for the prize, and we shall be glad to have such of them as visit Chicago this summer compete for the prize offered in this number of the REVIEW for the best description of our exhibit and manufactures shown at our salesroom, 45 Plymouth Place.

MR. HAZARD'S LETTER.

WESTCHESTER, PA., Nov. 3rd, 1892.

MESSRS GOLDING & CO.

GENTLEMEN:—In your number for September you invite suggestions of ideas for a printing exhibit. I would suggest you procure the original Franklin hand

press, and alongside have a wax or papier-mâché statue of Franklin, standing dressed in the costume of the period, with his hand resting on the press; and perhaps that of his wife, who did so much toward making his fortune, standing on the other side of the press. She would excite the interest of the female spectators. Then have your latest fast press, with two similar figures, male and female, in the costume of this period. The contrast of the styles of press and costume would not be more marked the one than the other. Of course proper labels would attract attention and explain. If stood up on a platform they would not occupy much available space, would be easily seen from top to toe, and leave room in front for some small presses and other accessories.

If thought necessary, actual fronts of the house of Franklin and of that of the printer of to-day might be painted on a back canvas, or real fronts constructed. I add an advertisement made by Franklin for his own and his wife's stolen clothing, so that the full costume can be given from his description of it. This certainly would draw attention, would be quoted by every newspaper, and receive as much notice as anything in the exhibition; would excite wonder and astonishment that such was the costume actually of that period, and being entirely matter-of-fact would be open to no false criticism or denial, and certainly show a real and striking contrast.

Imagine Franklin alive at the present day walking down Chestnut Street with his wife. They would probably excite some attention. He with fur cap covering his bushy and curly wig, huge spectacles, red flapped waistcoat, frilled bosom and sleeves, repaired breeches coming to the knee, and finished off with light blue stockings and large buckled shoes; and his wife with her flat gypsy bonnet, enormous hoops, short petticoat, and gown glorious with red roses and yellow and blue flowers, the whole surmounted with a scarlet cloak with double cape!

W. P. HAZARD.

Franklin had advertised that the thief had carried off "a half-worn sagathoe coat, lined with silk; four fine homespun shirts; a fine Holland shirt, ruffled at the hands and bosom; a pair of black broadcloth breeches, new seated and lined with leather; two pair of good worsted stockings, one dark color, the other light blue; a coarse cambric handkerchief, marked F in red silk; a new pair of calfskin shoes; a boy's new castor hat, and sundry other things." And the thief was stated to be a schoolmaster, who wore "a lightish color great-coat, red jacket, black silk breeches; an old felt hat, too little for him, and sewed in the side of the crown with white thread, and an old dark color wig."

In 1750 Franklin met with a similar loss, and advertised for "a woman's long scarlet cloak, with double cape; a woman's gown of printed cotton, of the sort called brocade, very remarkable, the ground dark, with large red roses and other large red and yellow flowers, with blue in some of the flowers, and smaller blue and white flowers, with many green leaves; a pair of woman's stays, covered with white tabby before and dove-colored tabby behind, with two large steel hooks."

CORRESPONDENCE.

THE editor of the REVIEW will cheerfully answer any questions pertinent to the trade that may be addressed to him, or will submit them to the readers of the REVIEW for discussion. Letters of general interest will be published in full.

To the Editor of the Review:

I received my copy of the PRINTER'S REVIEW to-day, and, as usual, it was very welcome.

I wish some of the professional printers would yield to the request of the editor and submit copy that would be of benefit to the rest of us.

I would like to ask some of them how long a person has to serve at the trade to become a member of the "Typographical Union," and also how long before he can become a member of the various State Press Associations.

F. A. CROCKETT, Limerick, Me.

[The law of the International Union reads, "not less than four years' apprenticeship," and the local unions are at liberty to fix time as much longer as they see fit, within reason, of course. In Boston and New York the term is five years. Women may be admitted at the end of three years.

We believe it is not essential that a person be a printer in order to join the State Press Associations, the requirements being that applicant should be a publisher or editor of some regularly published newspaper, though reporters are sometimes admitted to membership.—Ed. REVIEW.]

ITS DEFICIENCY.

"GOING to start a paper, I hear."

"Yes. Smith's going to furnish the money and I'm going to furnish the brains."

(A month later.) "How is that paper of yours getting on?"

"Suspended last week."

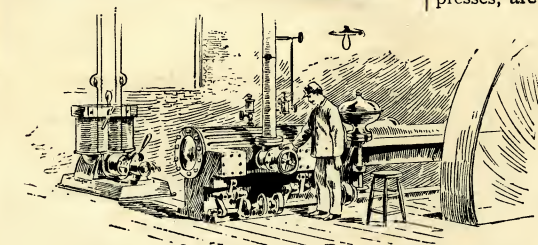
"Run out of money?"

"No. Run out of brains."—*Buffalo Express.*

READ the article on job press fountains on page 6. It will interest you, and the suggestions contained may prove profitable some time.

THE BUILDING OF A PRESS.

FEW persons not employed in the construction of printing machinery have a conception of the many processes and great amount of detail involved in the production of a finished press, and a great many printers who own and operate presses are not, we fear, appreciative of what improved mechanical methods and appliances,



supplementing inventive genius, have done to reduce the cost of production, lighten labor, and raise the standard of quality in printing.

Ingenious machinery and fine tools possess a fascination for nearly everyone, and he must be a strange manner of printer who is not interested in a handsomely designed, finely finished press. Not a few of our readers have seen and are familiar with our presses, and such as have not are presumably seekers for information about everything connected with their trade. Supposing all take a stroll with us through the large manufactory on Fort-Hill Square and Purchase Street, in Boston, where the Golding

it is called in factory parlance. Here they undergo a process which removes any unevenness or roughness caused by the sand or imperfections of the mold. The casting you see there is the frame of a No. 9 Golding Jobber. It weighs 1000 pounds, and to the casual observer may look very simple indeed; but it is a difficult casting to make. You will notice that the sides, back, front and bed, instead of being made separately and bolted together, as is the custom on most job presses, are made in one piece, by which means absolute rigidity is gained. There can be no settling of one side or foot, as a consequence of an uneven floor, cramping the bearings, and causing the press to run hard. It requires four or five days to make the mold for casting one of these frames, and notwithstanding the great care exercised by the foundry people, one occasionally comes from the sand defective and worthless. Some idea of the strength of a frame may be gathered from the fact that one just returned to us from a branch salesroom for repairs fell five stories into the cellar of a burning building

to discover surface flaws; and to reveal hidden defects, are struck with a hammer. All imperfect castings are returned to the foundry.



CLEANING AND TESTING THE CASTINGS.

The iron, and steel also, supplied by the foundries, must conform to an established standard, and its exact tensile strength we ascertain by test on a machine made for the purpose. Our standard is higher than many deem necessary, but by assiduously guarding the quality of material used we are enabled to reduce the weight and bulk



of parts, to the end that there is no superfluous iron to increase friction, while at the same time there is ample strength.

PLANING.

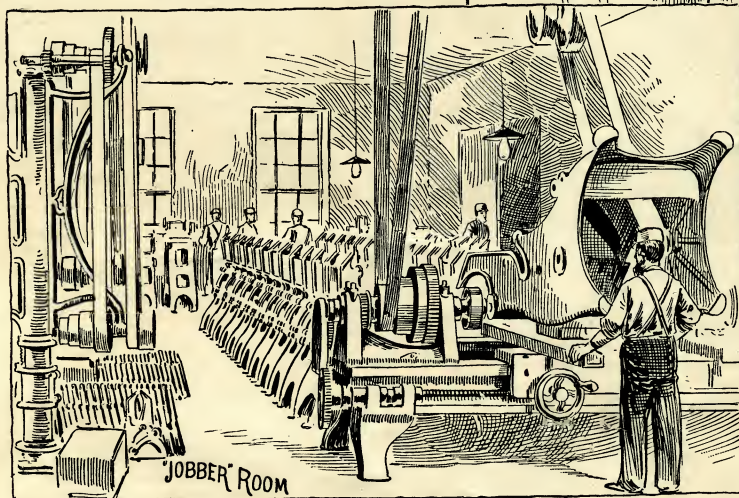
This is a section of our planing room, where the beds and all flat bearing surfaces are accurately planed and bed and platen surfaces made perfectly parallel with each other. This requires good machinery and workmanship, as an error made at the start cannot be easily rectified. The importance of having these surfaces perfect can readily be seen, as all imperfections have to be overcome in the make-ready every time a job is put on the press.

DRILLING

is the next stage. The frames are encased in heavy, steel boxes, technically known as "jigs." They are pierced on the sides with holes which the drills and insure perfect alignment of bearings in opposite sides of the frame, and exact uniformity in the relative positions of the holes or bearings to each other. It is this system, carried throughout the construction of the press, that makes the parts interchangeable.

If any part of a press is accidentally broken it is only necessary to write or wire the size of the machine and its serial number, with, of course, an intelligible description of the broken casting, and a new part, ready to apply without any fitting, can be shipped immediately.

Down stairs we shall find where the frames and smaller parts of the Golding Jobber are finished. Here are our most skillful workmen. The bearings are first reamed by hand, bringing them to a smooth surface and a snug fit with the shafts and studs. The platen, rockers and other component parts down to the smallest screws are finished with the most minute



presses and many other of the most popular time and labor-saving appliances used by printers are built.

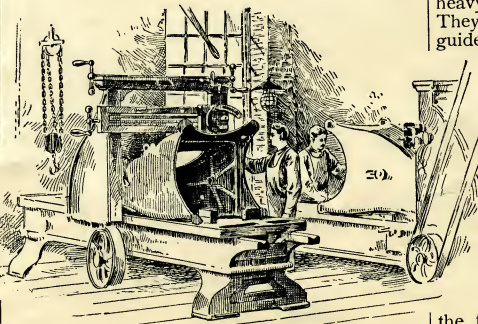
POWER AND LIGHTING.

Naturally, we will start with the engine room, which is in the basement. Here we find the great engine that drives the machinery of the works, transmitting its power through one and one-fifth miles of belting to the hundreds of busy planers, drills, and lathes. In this room we also see the dynamo that produces the electric current for the incandescent lights used throughout the manufactory and salesrooms. We generate our own electricity during the day time, but are connected with the street circuit, so that the lamps are not extinguished when our engine stops. From the street circuit we also obtain electricity for operating motors in any one or more of the different departments without running our large engine when pressure of orders makes it necessary to work over-time. Now, if you please, we will follow the course of a press through the different shops, beginning with

THE STOCK ROOM.

The castings come to us from the foundries just as they are taken from the molds, and go first to the stock room, or "snagging room" as

without sustaining other injuries than the breakage of one of the roller tracks and the loss of its enamel coat. The smaller parts were nearly all broken by the fall or ruined by the fire, but the frame is intact with the exception noted.



A GLIMPSE OF THE PLANING ROOM.

Every possible precaution is taken to insure perfect castings. Before any work is done upon them they are scanned closely by an inspector,

exactness. The side arms, which may seem small in comparison with those used on some presses, are made of drop-forged crucible steel, and will sustain a tensile strain of 100,000 pounds to the square inch without breaking. This is far in excess of any work they would be required to perform in printing. The process of making this steel is such that a hidden flaw is practically impossible. All studs and shafts subject to constant wear and heavy strain are made of the same metal.

This painstaking care in building is what constitutes the difference between a reliable, profitable press and a machine set off with external garnishments to catch the eye, yet defective in design and construction and not to be depended upon for service.

ENAMELING.

In the paint shop, to which we will now go, such portions of the castings as are not to be polished are treated to several coats of enamel, each coat being baked on in the big oven, until finally the surface is covered with a glossy coating nearly as hard as the iron itself, and impervious to the action of ink, oil or lye. The greater portion of our tools go through the same process. There is a No. 8 Golding Jobber frame, enameled and ornamented, going into the oven for the final baking.

SETTING-UP ROOM.

Looks like a pretty big stock, doesn't it? But it rarely gets ahead of the demand. If there was but one each of the different styles and sizes of presses that we make on the floor there would be twenty-three. The exactness of the work of construction is proven here. Every part goes into its appointed place with scarcely a bit of fitting, and one by one the machines are made ready for the rigid inspection which all must pass before being sold. The impression is squared to type-high steel blocks; the

Besides those you have seen there are many other busy rooms devoted to the making of rule-working tools, lead cutters, composing sticks, card cutters, tablet presses, galleys, cabinets, stands, cases, and other wood goods, and then there is the roller room, and the ink department in which our popular Owl Brand Inks are made.

Now we are in the salesrooms again, recently enlarged by the addition of 2000 feet of floor space. If you will take time to look around the four large rooms which constitute the sales department, you will find a complete line of samples of our own productions, and everything that enters into the equipment of a job or newspaper plant, from a font of type to a big power self-clamping paper cutter. As thoroughness is the rule in the manufacturing branch, so promptness and painstaking attention to the orders and correspondence of patrons are the actuating influences in the salesrooms and counting-room. Thank you for the privilege of showing you our works. You will go to the World's Fair, of course. Don't fail to see our exhibit there, or to visit our Chicago sales-room, 45 Plymouth Place.

NOT WHAT YOU PAY FOR A PRESS BUT WHAT IT PAYS YOU !

THERE are two values to a purchase — what it costs and what it's worth.

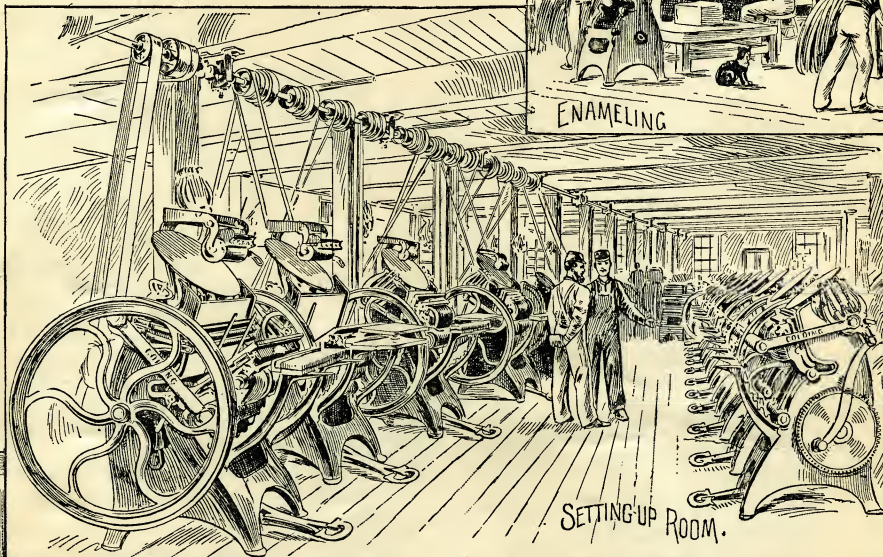
Cork costs eight cents a pound, but if you are drowning half a mile from shore its value would be "not what you pay for the cork, but what cork pays you."

You are not drowning, but you are struggling — struggling for profits. The life preserver on which you are placing your dependence is a printing press. The value of that printing press is not what you do for it in the way of price, but what it does for you in the way of profits.

It makes but little difference what it costs within



ENAMELING



SETTING-UP ROOM.

reasonable bounds. But it makes a great deal of difference what it is paying you every day you run it.

A difference of twenty cents per hour in earning capacity between two presses is very trifling. Many printers would overlook it altogether. But at the end of a very few years that trifle will alone have paid the entire cost of the press.

It is a true saying that in buying a press what you pay should be of far

less account to you than what you will receive.

Select your press, then, not on its price, but on its producing capacity. It is better to pay \$4,500 for a press which will earn \$3,500 a year than \$2,500 for a press which will earn \$1,500 a year.

Again, price can safely be left to the fierce grindstone of competition; but competition which protects you on price really ensnares you on value. Half a dozen men are watching and attacking the price of your new press, but you yourself must alone take cognizance of what you are receiving.

Demand the best, and remember that it is universally the cheapest.

It is a good plan, too, to keep your office abreast of the latest improved machinery. For the pressroom is really the money producer. Don't overlook the fact!

And the pressrooms which are making money to-day were built up originally by this process of modernizing the machinery. — C. B. Cottrell & Sons' Circular.

SAVED THE FRAME.

A COLORED man employed by a Boston electrotyping firm to carry forms to and from customers recently essayed the characteristic feat of carrying a form of artistically manipulated brass rule back downward on the top of his head. The form pried, unfortunately, and the dusky messenger proceeded to deliver such of the wreck as he could conveniently scoop up. Entering the printer's office he emptied his pockets of chaotic leads, quads, rule and furniture, and remarked apologetically, "Picture done gone to smash, Mister C—"; mighty sorry; but 'pears the frame aint hurt a bit."

BROWER Quoins are simple, sure and cheaper than the ordinary wedge quoins which they resemble. The price is \$2.00 per dozen, less 25 per cent. for cash. Keys, 50 cents each.

SEND for a copy of our 1893 Machinery Catalogue. It is now ready for distribution, and will be sent free to any printer.



SALES DEPARTMENT

fountains are tested with oil to make sure the cylinders are perfectly true and that the knives fit exactly, and the presses run by steam power until gears, pinions and shafts work freely and smoothly. There is no expense spared and no detail slighted from the time that the rough castings come from the foundry until the finished machine goes forth.

The Pearl and Official presses follow substantially the same course as the Golding Jobbers, the only difference being that the smaller castings make the work somewhat less heavy.

We are making only one cylinder press — the Fairhaven — at present. This is built especially for country newspaper offices, and has found much favor among that class of buyers, owing to its simplicity, convenience, the ease with which it can be run by hand, and its low cost. The greater part of the work on the Fairhaven is done in one of our Purchase Street buildings, across the bridge, and in that building also the Golding Newspaper Folders are made.

publishers have been inclined too much to the idea of the poor old lady who kept the variety store. To an inquiry of one of her customers — to whom she always had said that she sold at less than cost — as to how she could afford to do business in that way, she replied "Oh, I couldn't do it only that I sell so much." There is no business in the world where such enormous and preposterous reductions are made in wholesale rates as in advertising. The announcement of a reduction of twenty-five per cent. in the price of dry goods by a merchant is always taken with more or less credulity on the part of the public; that must be the opinion of the shrewd business man who is informed that he can have a single insertion of an advertisement for 50 cents, but that if he will take fifty-two insertions, he can have them for eleven cents each? — *Newspaperdom*.

THE Eastern Advertising Co. of Pawtucket, R. I., and Messrs. J. Edward Law & Co. of Lynn, Mass., have recently purchased 32-inch Diamond Self-Clamping Paper Cutters from us, and are well pleased with them. This is theoretically and practically the best self-clamping cutter. Unlike other cutters, the clamp can be instantly adjusted so as to give a pressure of from 50 to 5000 pounds. Write for full particulars.

THE KIND OF PRESS THAT PAYS.

THE press that a hustling, wide-awake printer wants is one that can be relied upon for doing *all* kinds of work in the quickest possible time and in the best manner. A recent writer says, "*A press that will make 3000 impressions per hour is worth just twice as much as one that will do but 1500, other things being equal.*"

There are columns of sensible logic condensed in these twenty-six words, and every printer that reads them knows their truth; but how many will take the sentiment home to themselves and profit by it?

Not only is there no money in clumsy, slow-running presses, but they inevitably result in heavy loss, and why some printers cling to them is a mystery. They mean

A great waste of time in getting the impression adjusted "square" and in overlaying or underlaying to make up for yielding of the platen or bed surfaces.

From fifteen minutes to an hour spent on many forms in overcoming slurs caused by the wearing of bearings, for the taking up of which there is no provision.

A product of from one-quarter to one-half less than would be possible on improved machines.

Further waste of time because of the absence of a practical means of ink supply or distribution. Dissatisfaction of customers with quality of work, and consequent loss of trade.

The greatest mistake that a printer can make is to stretch the point of economy to the extent of refusing to avail himself of the improved machinery. Retrench in other ways, if necessary, but equip the press room with the best that money will buy.

No press now made will give more satisfactory results in every way than the Golding Jobber. We make strong claims for it, but none that cannot be substantiated, or that we are not willing to back up by the strongest kind of guaranty. We call your attention below to some of its prominent features.

SPEED OF THE GOLDING JOBBER.

The maximum speed of the eighth is 3200; of the quarto, 2500; of the half-medium, 2000, and of the half-super-royal, 1800. The *average* speed of the eighth can be placed at 2500; of the quarto at 2200; of the half-medium at 1800, and of the half-super-royal at 1400. A good feeder will have no difficulty whatever in feeding large sheets on the presses when running at the maximum speeds given.

CONSTRUCTION OF THE GOLDING JOBBER.

These presses are made in our own workshops, and not "farmed out" to machinists unfamiliar with press building. We have the best obtainable machinery and employ the most skillful workmen. Every part can be immediately duplicated, if broken, and put in place by a man with ordinary mechanical knowledge. The impression shafts are of crucible steel, as are also the side arms and pinions. Hardened steel studs are supplied on parts subject to the greatest wear. The gearing and working parts are beneath the bed and platen, in the body of the press. By a patented arrangement a continuous rotary movement without cams or slides is obtained, giving a period of rest for feeding, a dwell on the impression and a quick return. The positive movement obviates unnecessary friction and there is no noise, even at the highest speed.

STRENGTH OF THE GOLDING JOBBER.

The principle of a solid frame, as illustrated in this press, is used by the soundest engineering experts. Besides affording great strength, when properly proportioned, it insures perfect alignment of parts. The actuating mechanism is within the frame, under the bed, remote from the impression, and is capable of giving a pressure of 600 pounds to the square inch on a full form of type. The bed, being cast solidly with the frame and supported by a strong web of iron at the back, will sustain this heavy impression without yielding.

ITS DURABILITY.

No press made costs less for repairs than the Golding Jobber. Only the best material is used in its construction, and frequent tests are made to guard against possible deterioration of the iron and steel used in the various parts, and to

demonstrate exactly what they will stand under tensile strain.

MAKING READY.

Men with much theory and little practice claim that the impression screws of a job press, once set, should never be disturbed. Pressmen who have operated the Golding Jobber know that a great deal of time in making ready can be gained by using the convenient impression adjustment wedges, when changing from a heavy form to a light one, or *vice versa*.

EASE OF RUNNING.

All sizes of the Jobber can be run by foot faster and with less fatigue than any other platen press, and the two smaller sizes are especially adapted for operating with the treadle. Many of the half-medium and several of the half-super-royal size are run by foot.

INK SUPPLY AND DISTRIBUTION.

Our Automatic Brayer Fountain, which can be used only on the Golding Jobber, is the only practical fountain that has been devised for a disk distribution press. Its operation is simple and accurate, and all classes of work come within its range.

PRESSES ON TRIAL.

We will send the Golding Jobber to any responsible printer in the United States subject to thirty days' trial, to be returned at our expense if it does not prove satisfactory in every way. A fair trial will demonstrate the superiority of our presses, both as regards quantity and quality of work, and remove any prejudice that may exist.

GOLDING JOBBER PRICE LIST.

No. 6, 8 x 12 in. . .	\$200	No. 8, 12 x 18 in. . .	\$350
No. 7, 10 x 15 in. . .	275	No. 9, 15 x 21 in. . .	450

These prices include three rollers cast ready for use, extra set of rollers cores and wheels, two chases, ink plate, hand roller, wrench, treadle and brake. Steam fixtures can be applied at any time.

PRICE LIST OF EXTRAS.

	No. 6.	No. 7.	No. 8.	No. 9.
Fountain & Au. Brayer . .	\$25.00	\$35.00	\$40.00	\$50.00
Duplex Distributor . . .	12.00	16.00	20.00	24.00
Counter (to 10,000) . . .	10.00	10.00	10.00	10.00
Steam Fixtures	12.00	14.00	14.00	15.00

For complete price list and full information see Press and Tool Catalogue, sent free on application.

PRINTERS' ENDORSEMENTS.

We are still using the 8 x 12 Golding, and have not changed our opinion about its being the best press for general use in the market. We have used it for two years, and there is no sign of wear yet.—CURRY & UNHOLZ, Bement, Ill., Nov. 26, 1892.

We have five Goldings in line, and they are beauties in every respect.—R. S. BAIRD CO., Milwaukee, Wis., Jan. 7, 1893.

My press (No. 6 Jobber, vintage of 1886) runs as well as a new one. I do not know of any press of its size for which I would be willing to trade, unless it was for a new one of the same kind with improvements.—FRED. L. EVARTS, Topeka, Kansas, September 24, 1892.

We have one of the No. 6 Jobbers and it "makes music," and dollars too, every day.—R. M. EARLY, Smithville, N. J., March 4, 1893.

Especially well pleased are we with the Golding Jobber, which we have been using now for several years, and actually believe there is no other press on the market turning out both quality and quantity of work equal to it. Were we compelled to use one hundred more job presses, they would all be of the Golding Jobber tribe.—O. C. DORNEY, Allentown, Pa., May 12, 1892.

The large Golding (No. 9) we bought of you is so easy to make ready, and its strength allows it to be run with such speed that it can be made to answer all our requirements for large forms. We are great partisans of the Golding, and so are our job printers, foreman included.—E. P. HOWE & SON, Saratoga Springs, N. Y., May 28, 1892.

In August, 1891, I put in my office a complete Golding Jobber No. 9, after considerable correspondence with manufacturers about the various makes. The "School News" consists of thirty-six pages, including covers. It is printed four pages at a time; is fed by a boy, and he averages from eight to ten thousand impressions per day. Quite often a form of the paper is put on in the morning, and before six in the evening the run of 10,400 copies is from the press. We very often run it at the rate of 1200 per hour. It can be run faster than that. In brief, after using it fifteen months, I believe it is just what the manufacturers claim for it.—C. M. PARKER, Taylorville, Ill., Nov. 7, 1892.

We have a Golding which we have run for nearly eight years, and it is the finest in the world to-day.—M. J. & J. L. STEWART, Winston, N. C., Feb. 8, 1893.

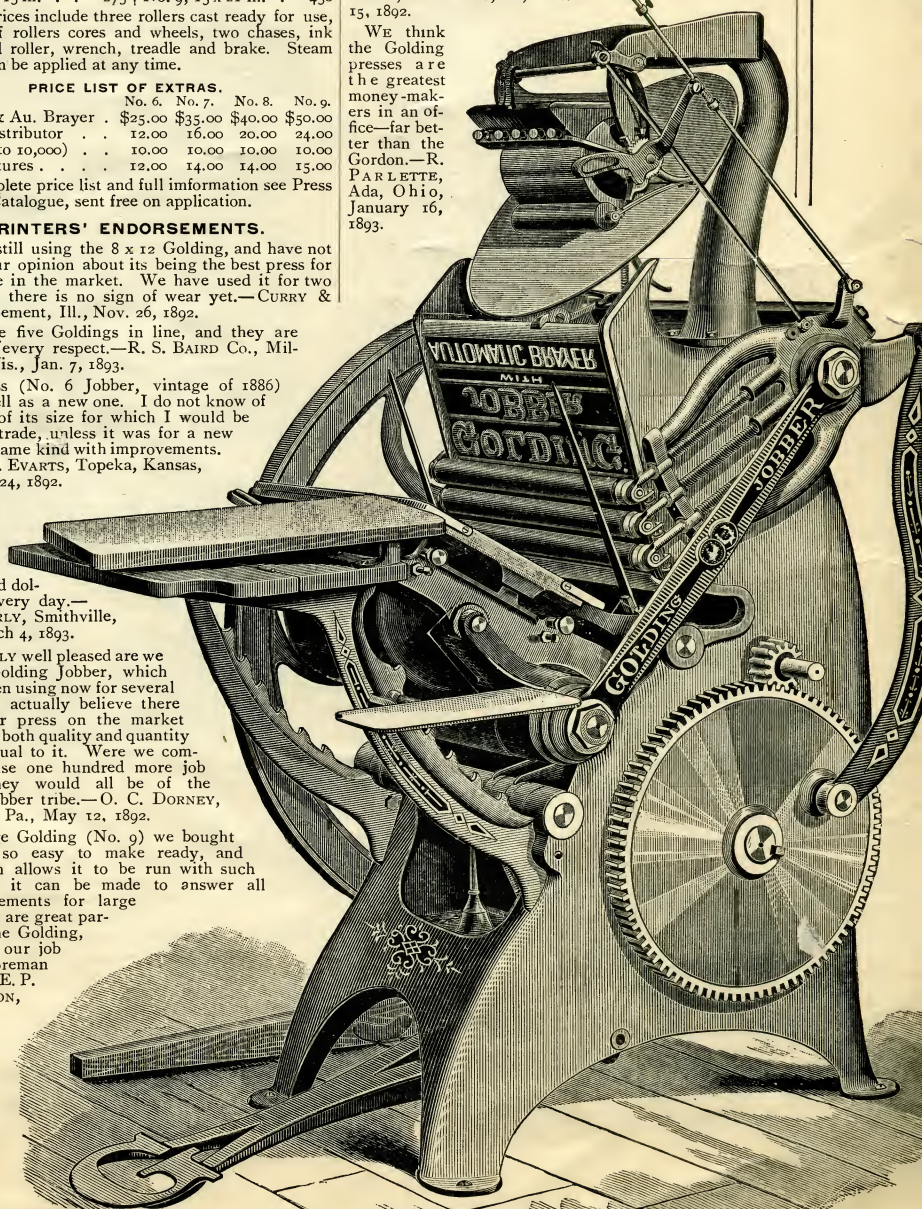
I received one of your No. 8 Jobbers, all complete, with attachments, from Chicago, last month, and am very well pleased with my investment. I have now three of your presses, your standard sticks, rule cutter, galley and case brackets, and several other conveniences of your make. After many years' experience, both in England and in the States, I reached the conclusion long ago that if a printer consults his own interest he will furnish his office with your presses and tools.—FRANK H. WEST, Detroit, Mich., April 7, 1893.

The Chromatic No. 7 arrived safely, and we have been too busy making money with it to acknowledge receipt.—THE JEFFERSON PRESS, Charles H. Brown, Manager, Detroit, Mich., Jan. 25, 1893.

In regard to the press (No. 8 Jobber), I must say that so far it meets with every claim you make for it, and, besides that, it more than reaches my expectations. If I was about to buy a dozen job presses, the Golding should have the preference over all others. I expect after a while to put in one of the smaller sizes to take the place of a Gordon now in my office.—F. L. BLOME, Staunton, Ill., July 27, 1892.

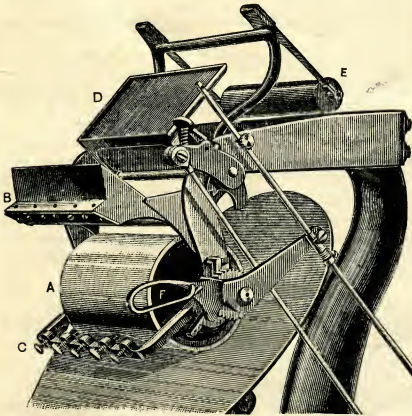
We have a No. 6 Golding in use on our floors for two years past, and we would not exchange it. It suits us to a "T."—BURGESS & HUMPHREY, Monticello, Ill., Dec. 15, 1892.

We think the Golding presses are the greatest money-makers in an office—far better than the Gordon.—R. PARLETTE, Ada, Ohio, January 16, 1893.



FOUNTAINS FOR JOB PRESSES.

IN a previous number of the PRINTERS' REVIEW we called attention to the value of a fountain in connection with a Job printing press. As some will read the World's Fair number who did not see the one referred to, and as all printers are desirous of obtaining the greatest possible efficiency from the



AUTOMATIC BRAYER FOUNTAIN. (OPEN.)

machinery they run, we will repeat some of the points brought out and add something further upon the same subject.

Take an eighth-medium press for the purpose of illustration, and assume that it is capable of producing twelve thousand impressions in a ten-hour run, which would be at the rate of twenty per minute. In order to carry uniform color it would be necessary, if ink were applied with the hand brayer, to use the brayer once for every 25 impressions, or 480 times for 12,000. Five impressions at least would be lost for each inking, making a loss of one minute for four applications of ink, and resulting in a loss of two hours out of ten. Any printer who watches carefully the progress of work on his presses we believe will admit that this is not an extravagant estimate. The illustration shows that it is possible to have a press substantially unproductive during two hours out of the day, reducing the product 2,400 impressions, which means, at the rate of 50 cts. per thousand, a money loss of \$1.20 per day, or \$360 per annum. The price of an Automatic Brayer Fountain for the eighth-medium (8x12) Golding Jobber is \$25, for the quarto-medium (10x15) \$35, for the half-medium (12x18) \$40, and for the half-super-royal (15x21) \$50. It is easy to see the comparative insignificance of the cost of a fountain when considered in connection with the lost time of employees.

Every pressman knows that there is no better way to keep an even color on a disk distribution press than by a brayer in the hands of an assistant, the specific advantage of the method being that the ink is distributed evenly upon the disk. Our Automatic Brayer Fountain performs the function of a brayer boy, but is infinitely more valuable because of the fact that ink sufficient for each impression only is supplied. The brayer roller can be given a complete revolution on the ink cylinder, and the ink it receives in this way is thoroughly distributed upon the plate, ready to be taken up by the form rollers.

The objection is frequently raised by those who compare our presses with others with the intention of buying, that our fountain cannot be used for forms requiring a great deal of ink, and that in this respect our presses are inferior to those having cylinder distribution. As proof positive that this opinion is incorrect, we refer the reader to the tint printed on the first page of this number of the REVIEW. This was run on a No. 9 (15x21) Golding Jobber with an Automatic Brayer Fountain and Duplex Distributor, and with only one rolling. We defy anyone to show a similar product of any other press with which this will appear unfavorably in comparison.

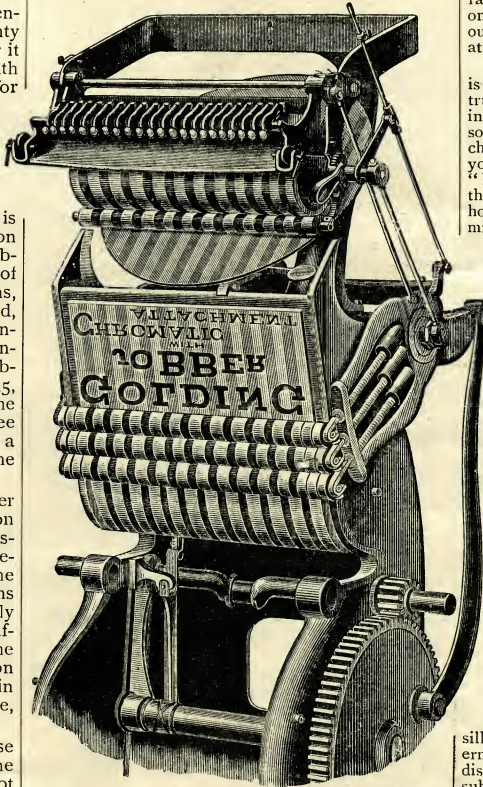
We show on this page a cut of the Automatic Brayer Fountain disconnected for cleaning, and we think its mechanism will be easily understood. It is difficult to conceive of a fountain

that could be more easily cleaned. Its entire surface can be exposed by unscrewing the thumb screws on the clamping frame C, which then drops away from the ink reservoir B, allowing the latter to be lifted from the fountain cylinder A. The cylinder can then be rotated by operating the handle F so that every particle of its surface is easily accessible. The frame holding the brayer roller E can be swung over in front of the fountain within easy reach of the pressman. The corners of the ink reservoir B are rounded and there are no sharp angles or interstices in which ink can lodge. The change from one color to another can be made in a very few moments.

The flow of the ink can be regulated both by the screws and by the ratchet while the press is in motion, and the entire apparatus is accessible from the feeder's position in front of the machine. To sum up: the fountain is convenient, clearly, affords a perfect and uniform supply of color, which is well distributed upon the disk, can be changed from one color to another so quickly that it will pay to do it even for a short run, and costs so little that no printer can afford to be without it—and a Golding Jobber, with which alone it can be used.

THE CHROMATIC ATTACHMENT.

We cannot leave the subject of fountains without making some reference to the Chromatic Attachment, which can be furnished for our Nos. 7 and 8 Golding Jobbers. This is substantially the Automatic Brayer Fountain extended so as to cover the full diameter of the ink disk, and supplied with partitions so that from one to twelve colors can be run at one impression. It is entirely practicable, and for



CHROMATIC ATTACHMENT.

offices that aim to produce novelties it offers opportunities in the way of variety that are unattainable on any other press. The colors may be run separately, or blended together if desired. The fountain can be used for one-color work in the same way as the regular Automatic Brayer Fountain. We shall be pleased to supply samples of work done on the Chromatic Press, and to answer any questions that may be asked concerning it.

An advertiser in one of the papers says he has a cottage to let containing six rooms and an acre of land.



A NEWSPAPER man is in some instances like other people. He respects his friend, appreciates a kindness, and is always willing to return a favor. In another respect he resembles his fellowmen. He will not continue to pat a man on the back, tell what a good man he is, and how much he has done for the town and give him a free business puff every day when the man will not, through personal prejudice or otherwise, continue to aid in supporting the paper. In other words, he stands by the man who stands by him. That's about the way of the world, and a newspaper man can't be expected to be so much different from other people.—*Iowa Falls Citizen*.

BETTER have one press, and that a good one, and a dozen fonts of type, and those in good condition and of ample size, than a dozen poor presses and a thousand small fonts of worn type.—*Newspaperdom*.

In the newspaper comments upon the Columbian series of postage stamps one of the points of criticism is that the several portraits of Columbus employed in the series are not the same. "On one denomination," says the writer in question, "Columbus is represented as sighting land, and on the other denomination as landing. Even in those days of slow lumbering caravels, there could not have been over twenty-four hours difference between the two events, yet according to these stamps Mr. Columbus when he discovered land was beardless, and when he landed had a respectable six months' growth of beard—the only respectable thing we have ever heard of about Christopher."

MR. THEODORE L. DE VINNE, who may be quoted as an authority, says the average work of cylinder presses in job rooms does not exceed 3,500 impressions per day. On platen presses the average must be less, rather than more. Mr. De Vinne bases his estimates on the old style platen presses. He should throw them out and put in our Golding Jobbers, which can be run at a speed of 2,000 to 3,000 an hour.

It is equally as essential for a reporter whose aim it is to make a name for himself as an editor to be strictly truthful and conscientious, as it is for the young man in the mercantile business who has the ambition of some day being classed among the honorable merchants. There seems to prevail among many of our young newspaper men the impression that to be a "hustler" in the business, truth must be sacrificed in the interests of fiction. But the young man who hopes to reach the goal of success by falsifying and misrepresentation will learn some day that it is a sad mistake to use such principles to gain fame and success. The maxim of "honesty is the best policy" holds just as good in journalism as in any other business.—*Weekly Journalist*.

Job printing is becoming specialized as well as all other kinds of business and professions. The man who follows one branch, and who prepares himself with the latest facilities for doing that branch, is the one who makes the money.—*Newspaperdom*.

A USEFUL novelty is a blotting paper finished on one side with a surface as smooth as Bristol board. For monthly calendars, which seem to be a popular advertising medium at present, this will prove a convenient substitute for the blotter and card usually employed.

Some books are edifices to stand as they are built; some are hewn stones ready to form a part of future edifices; some are quarries from which stones are to be split for shaping and after use.—*Oliver W. Holmes*.

THE WORLD'S FAIR TICKETS.

The 50,000,000 admission tickets to the World's Fair at Chicago will be upon paper specially made for the purpose by Crane & Co., of Dalton, Mass. It was manifestly of great importance to use a paper which could not easily be counterfeited, and the silk thread paper was out of the question, as the government could not allow its special safeguard to be distributed in that common manner. But a happy subordination of the idea was devised, and found entirely feasible in connection with the fine, thin card upon which the elaborate design by the American Bank Note Company was to be printed. This plan was the delicate and unique one of scattering between the sheets of paper of which the cards are composed tiny disks of colored tissue paper. The largest is the size of a pin's head. Blue, pink and salmon are the colors of the tissue paper disks, which can be very plainly seen through the thin paper on each side. The disks are not scattered all over the ticket, but simply in a row less than an inch wide across from top to bottom. Much money could be saved by using them only in the center of the ticket, but the increased difficulty of the process adopted, makes counterfeiting almost impossible. These tickets will be about the size of a small postal card, and as the engraving will be very attractive it is supposed that many will be kept as souvenirs of the event. The price is to be fifty cents each.

THE PEARL PRESS.

IT is a difficult matter to produce a machine for any line of work that will gain the favor or even attract the attention of consumers; but there must be unusual merit when years of use serve only to increase popularity and strengthen confidence, as has been the case with the Pearl Press. Since first placed on the market it has occupied the position of the leading machine in its class, and although other presses have come into competition with it, they have enjoyed a sky-rocket existence only, and left the sturdy Pearl in possession of its especial field. Reasons are not wanting for the phenomenal success of the Pearl.

First of all, it is a well-built press. Unlike many of the presses that are advertised at a low cost, it has sufficient care bestowed upon its manufacture to insure good material throughout, and perfect fitting of all parts. When it is run at a speed of two thousand per hour, or thereabouts, it does not creak and rattle and groan like a Cape Cod wind mill in a gale—in fact, there is no noise whatever except in the musical tinkling of the disk movement pawl, even when run as fast as the most expert feeder can place the sheets.

Owing to the perfect balance of all moving parts, no undue wear or strain is brought upon any one bearing, or pair of bearings, and as a consequence the press can be run to its utmost capacity for years and never cause any trouble whatever from bad register or slurring. We have seen Pearls that have been allowed to become badly worn through neglect in oiling, and which would, nevertheless, print a single line on an address card without any slurring whatever. This statement is not made to condone the practice of neglecting the care for presses, but to illustrate the advantages which a press built with positive movements possesses over those differently made. A Pearl press may be run ten years by foot power without entailing the cost of a cent for repairs, excepting such as may be caused by accident or carelessness, and at the end of that time the only expense that will be necessary to put it in good running order will be, in case of the No. 3, \$1.25, for the following parts:

5 Rocker Connection Pins \$0 75
2 Ink Frame " Studs 50

These parts can be applied quickly and by anyone who is at all familiar with the press.

COST AND CAPACITY OF THE PEARL.

This press is now made in three sizes and two styles, as follows:

No. 1, 5 x 8 in. inside chase \$ 70 00
No. 3, 7 x 11 in. " " " " " " " " 110 00
No. 5, 9 x 14 in. " " " " " " " " 165 00
No. 14, 9 x 14 in. " " " " " " " " with Throw-off 180 00

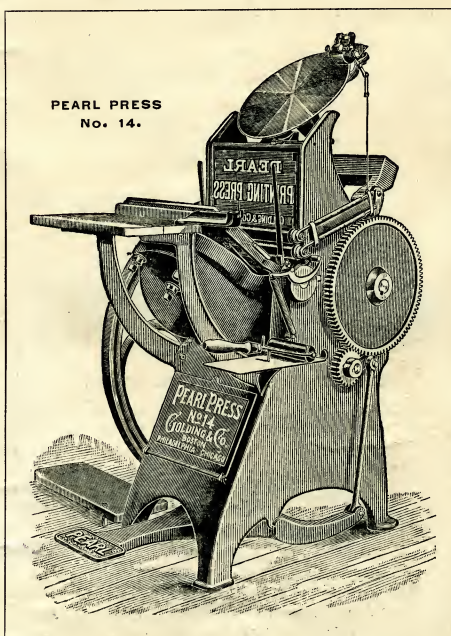
The first three in the list are of the style shown in the cut at the bottom of this page and are not provided with

an impression throw-off. They are built to cover the entire range of job work that will come within the capacity of their respective chases, with the exception of unusually heavy plate forms and work requiring an extraordinary amount of ink.

The No. 1 is an especial favorite with printers of specialties like druggists' labels and envelopes or any kind of work that calls for great speed, the peculiarities of which will not permit of a duplication of the forms.

The No. 3 is also in demand for the line of work similar to that mentioned in connection with the No. 1, and of course is more desirable in some instances owing to its larger capacity.

The No. 5, the latest of this series, affords a press capable of doing nearly all the work that could be put on a 10 x 15-inch quarto-medium, and at a price far less than such a press can be obtained at. It can be run by foot power very easily, owing to the perfect balance of the rocker and platen, and any desired speed can be obtained. By means of the Duplex Fountain, which



is referred to later on, and the reversible disk movement, a perfectly even color can be carried.

The No. 14 Pearl is one of a new series, and unlike those mentioned above, its frame is made in a solid casting. This gives the same quality of rigidity and strength found in no other press besides the Golding Jobber, and makes the No. 14 Pearl, excepting the Jobber, the strongest and best constructed quarto-medium in the market, having a disk distribution. Notwithstanding the largely increased expense of building a press in this way, and the fact that a convenient and perfect impression throw-off is provided, we have advanced the price of this press only \$15 above that charged for the No. 5. A cut of this machine is shown herewith. The Pearl can be relied upon to print full forms of commercial work easily, and it can be used for small posters and placards when necessary, although we do not recommend that it be used for the latter class of work constantly. We have received samples of catalogue work requiring a very heavy impression with hard packing that have been printed on the Pearl No. 3, and the printers' letters accompanying them stated that they found no difficulty in doing the work, excepting that they had to use a trifle more care in making ready so as to save unnecessary strain on the impression.

SPEED OF THE PEARL.

As we have said before, any speed is attainable within the ability of the feeder. Messrs. J. W. Cole & Co. of Black River Falls, Wis., write that their No. 3 Pearl is run at 3,500 an hour "without a rattle." Mr. L. H. Roscoe of Jericho, Vt., writes that he has been running a No. 3 Pearl from fifteen to eighteen hours a day with full-chase forms and that a good, clear im-

pression is obtained. He has run a full form at the rate of 2,200 per hour. Mr. Charles P. Merrill of Portland, Me., printed 25,000 tags in nine hours by foot power, and a New York firm has run 200,000 cards in five days on the Pearl. We have a great many testimonials similar to these, corroborating our claims regarding the speed of the press.

THE INK SUPPLY.

There have been a great number of inventions patented, looking toward an improved ink supply for disk presses, none of which, save the automatic brayer fountain used on our Golding Jobber, have succeeded in accomplishing in a satisfactory manner the end sought. The Duplex Fountain now provided for our Nos. 5 and 14 Pearl Presses is the nearest approach to perfection of disk ink distribution. By a simple mechanism we cause the ink disk to make a complete revolution and then reverse to the point of beginning. Our duplex fountain is composed of two single fountains, such as we have advertised before for the Pearl Press, one placed at either side of the disk, near the top. The upper form roller touches the feed rolls of the two fountains, distributing the ink on the extreme outer edges of the disk, so that it is not carried directly to the form, but distributed before working into the center of the disk. As every printer knows, when a disk with the ordinary movement takes ink from a single fountain, the color is carried heavily to one end of the form, and the opposite end must either be allowed to run light or the deficiency made up by application of the hand brayer. This evil is entirely overcome by our reversing disk movement and the Duplex Fountain.

GUARANTY.

We make broad claims for these presses, but we are prepared to substantiate them, and will send a press on trial to any printer who is convinced that a Pearl will meet his requirements, provided it will do what we claim for it, subject to thirty days' trial, to be returned at our expense after such trial if it does not prove satisfactory in every way. We invite correspondence regarding terms, and shall be pleased to give any further information that may be required. The Pearls are carried in stock at our Chicago and Philadelphia branches and by nearly all dealers in printers' supplies.

Attention is invited to the following brief extracts from some of the many commendatory letters we have received from printers in whose offices the Pearl Press is used.

WHAT IS THOUGHT OF THE PEARL.

The No. 14 Pearl Press is the easiest-running quarto-medium press that we have ever used, besides being strong, compact and well built. WILL ESKEW & CO., Quincy, Ill.

The No. 5 Pearl Press does as good work as could be required and satisfies us in every particular. A boy fifteen years old runs ours by foot power steadily. LE MOYNE NORMAL INSTITUTE, T. P. Rawlings, Manager, Memphis, Tenn.

THE PEARL PRESS returned us our money in six weeks from the time it was first placed in our office. For all kinds of work, from a dainty card to a full form of poster type, the Pearl Press cannot be beaten. MECHLER BROS., Johnson City, Kansas.

The No. 3 Pearl in the office where I work (The Koch & Oakley Printing Co.) went through the big Seattle fire three years ago. The wood work on the press was burned off, but the machine itself, when fished from the ruins, was found to run all right. Two years later the firm was burned out again. This time a number of men, in their haste to save something, managed to get a rope around the press and the fellows at the other end, down in the street, started and jerked it end over end down a flight of stairs. The press was thought to be done for this time sure; but no, it is clipping along to-day as gay as ever, and is the pride of the office. A. H. PHELPS, Seattle, Wash.

We are using a Pearl Press for the tenth year and it is as good as ten years ago. LANGWORTHY & SON, Spring Valley, Minn.

THE Pearl Press No. 3, bought in 1882, has been in constant use and has never failed to respond to its full capacity and in an admirable manner. I would not part with it for any press of the same size made. For miscellaneous and small work, and especially colors, its simplicity and ease in making ready render it indispensable to any office, however large. R. M. GORDON, Lewiston, Me.

HAVE used your Pearl presses for two years, and can say that after working at the printing business for forty years I have never found a press to equal them. They are run at 3000 per hour on many jobs and have never needed repairs. T. E. ASH, 383 Federal St., Boston.



IMPROVED PRINTERS' TOOLS.

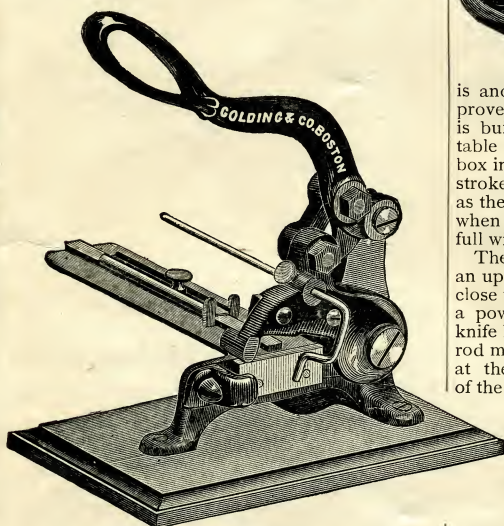
THE printer who keeps his eyes open for new labor-saving devices is able to figure the closest on the probable cost of getting up a job; and those tools to which we purpose calling attention are not by any means the least important of recent improvements that have been made in this line.

No office would be complete without a plentiful assortment of composing sticks, and the variety of styles now on the market is almost unlimited. Perhaps the one in most common use is the old screw stick, and who has not had the skin taken off his fingers with the screw-driver at some time, while trying to loosen a refractory screw?



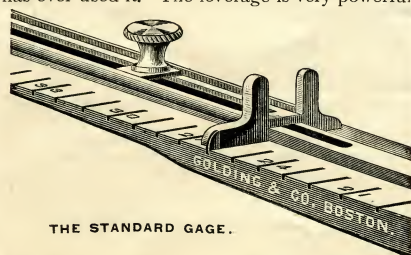
THE STANDARD JOB STICK.

forms a marked contrast to the old patterns and is at once the most convenient and most perfect stick ever made. It has a graduated scale, so that it may be instantly set to any nonpareil or pica measure, but cannot be set to irregular widths; and, once set, the knee cannot possibly slip, being held in place by a steel pin which extends from the clamp through the back of the stick into the knee. It can be readily seen what an immense advantage a stick of this kind is, in an office where work has to be divided among several compositors, as the various "takes" must be of a uniform width, instead of each stick varying more or less, as with the old style.



LITTLE GIANT LEAD AND RULE CUTTER.

This cutter has a reputation that extends to all parts of the world, and it will be found among the valued accessories of many of the principal printing houses of Europe, South America and Australia, as well as in thousands of offices in the United States. It possesses many features that are to be found on no other cutter, and its great superiority is admitted by everyone who has ever used it. The leverage is very powerful,

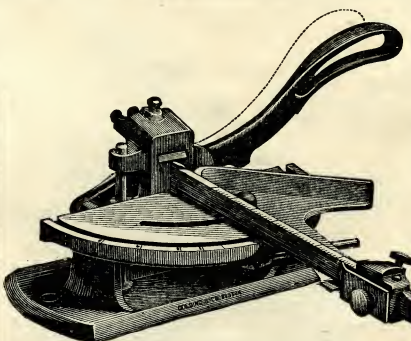


THE STANDARD GAGE.

Nonpareil rule being cut on the Nos. 1 and 2 with great ease, while Long Primer rule can be cut on the Nos. 3 and 4. In operating, the head or outer edge of the knife comes down into a socket

which holds it perfectly solid and prevents the knife from springing away from its work, a fault which is common to most cutters. The back gage is reversible, so that, while the bed on a No. 1 is only eight inches long, a rule may be cut to a gage twelve inches long. There is also a front gage for cutting narrow pieces of lead or rule.

One of our latest improvements on this machine was to fit it with a standard gage. Narrow slots are made in the bed of the cutter, by picas, and the adjustable gage is provided with a tooth fitting the slot, making it impossible for the gage to slip. Irregular lengths can be cut, however, if desired. By the old system of setting the cutter, by quads or leads, one could never feel sure that the gage was exactly the same as the sample, while with the standard gage leads or rule may be cut from time to time without varying a hair's breadth. The usefulness of this device in preventing waste and saving time will readily be seen by every practical printer, and those who now depend on old files, shears and such make-shifts should consider the vast amount of time one of these machines would save them.

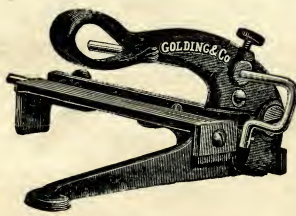


GOLDING'S UPRIGHT MITERER.

is another machine in which considerable improvement has been made by us. The bed-plate is built low, so that when placed on top of a table or cabinet it is not necessary to stand on a box in order to get sufficient power on the down stroke, and is not nearly so tiresome on the arms as the higher machines. The bed can be moved when the knife gets dull in one spot, so that the full width can be used before resharpener.

The piece which holds the knife is pivoted to an upright steel rod, the knife being placed very close to the center of the movement, thus giving a powerful pressure against the rule, and the knife head working up and down on the upright rod makes the cut exactly the same at the top as at the bottom, overcoming the chief defect of the common upright miterer, which has a tendency to spring away from the work at the bottom of a cut. The cut of the knife is regulated by two screws at the back, one being placed at each corner, a feature not to be found on other miterers. The gage-guide is graduated to picas, and numbered, and the movable gage may

be instantly set by an indicator, without using quads, and the indicator may be easily adjusted to take up any variation caused by changing the position of the knife. A new rule clamp is provided, which extends in front of the movable gage, for holding short pieces against the gage-guide when it is not possible to hold them with



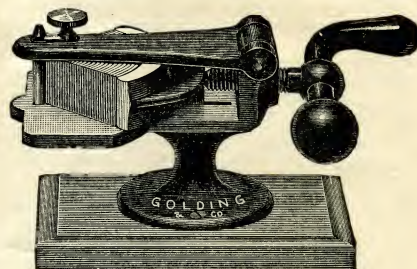
PEARL LEAD CUTTER.

(See next page.)

the fingers. The movable gage travels in a V-shaped slot on the bottom of the gage-guide, and the set screw acts on the beveled top in such a way that the greatest amount of pressure is obtained to prevent slipping. It is no uncommon occurrence to find the movable gage on a miterer perfectly useless on account of its being bent

out of shape or broken by the pressure of the thumb-screw; but this is almost impossible on our machine, as the gage is made very strong, without being clumsy, while the bearing surface is much larger than usual, pressing on the top, bottom and side of the gage-guide. Twenty-four-point rule, or even thicker, may be easily and accurately mitered.

The bed is marked with figures, indicating the proper position of the gage-guide for making any given angle. For instance, to make a triangle, the guide would be set at 3; for a square, at 4; an octagon, at 8, etc.



GOLDING'S CURVER.

The full value and utility of this machine can be properly appreciated only by those who have used it. It is just as indispensable as a good lead-cutter or stick to the printer who aims to produce fine effects in rule-work. It will make not only short curves, but also complete circles from the smallest to the largest size. The operation of the machine is very simple, and it has no parts liable to get out of order. A set of square corner dies can also be furnished, which, when in use, are put in the place of several of the smaller segments in the curver. By their use it is possible to make square, solid corners without the use of a mitering machine, thus doing away with much bother and vexation, as the larger size will turn 6-point rule with but little effort. A greater variety of corners is obtained by using rule with the shoulder entirely on one side and the face flush with the edge as shown in Fig. 1.

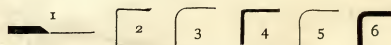
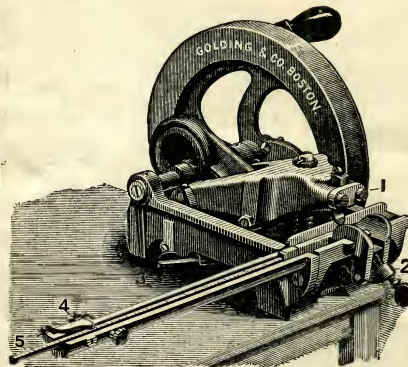


Fig. 2 shows a piece of four-point rule with the shoulder on the outside, and Fig. 3 with the shoulder inside. By using a light face rule with the shoulder on one side a perfectly square corner can be made like Fig. 4, with the help of a light hammer and rule stone. Fig. 5 shows a piece of six-point rule with the face in the center of the body. Fig. 6 shows a piece of two-point face rule.

As every printer knows, it is easier to make two rules join in a straight line than at a corner, so that by making the corners solid it is only necessary to put in the straight rules on the ends and sides to obtain a perfect set of rules, making a short and simple job.

Our 1893 machinery catalogue contains some interesting specimens of work executed on the curver, and will be sent to any printer who gives us his address.



LITTLE GIANT RULE SHAPER.

It is not always possible to use the ordinary mitering machine as conveniently or expeditiously as desired in offices where labels or

other work requiring a great deal of mitering is done. Several attempts have been made to improve on the upright miterer, but the Little Giant is the only one that has proved itself a success in every way.

This machine has a rotary motion and makes two complete miters at one operation, and in fact the whole machine is a radical departure from the principle of the upright miterer. The different angles are made, not by shifting the gage-guide, but by changing the knives, of which five are furnished with each machine—one to cut off square, and one each to cut angles for figures of three, four, six and eight sides, each one being

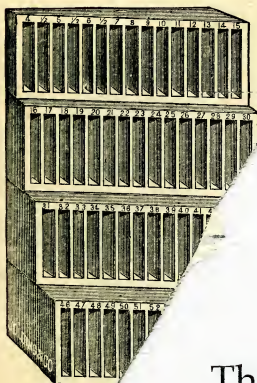


numbered according to the number of sides required to make a complete figure.

In operating, the rule is clamped solidly to the gage-guide, the knife being moved over the rule by an eccentric movement, and is lowered automatically after each forward movement until the rule is cut through, after which it rises to its original position ready for another cut. The extension gage is so constructed that it can be reversed so as to gage twenty-four inches. It is also graduated to picas.

When making a set of rule it is not necessary to cut completely through, but just far enough to leave the pieces holding together, as two complete miters are made at one operation, and when the cuts are all made the piece may be bent into shape and soldered, presenting the appearance of solid corners, facilitating the locking-up.

Twenty-four-point rule can be cut and mitered without difficulty, and miters of any kind can be made in half the time and much more accurately than on any other machine.

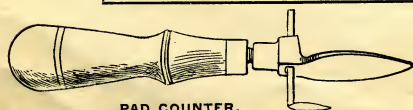


LABOR-SAVING FURNITURE RACK.

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of the original
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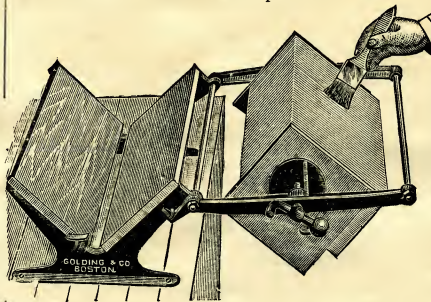
PAD COUNTER.

Our Pad Counter will be found a very handy tool to have around the office. It consists of two flat blades, one somewhat larger than the other, which can be set at any distance up to 1½ inches apart. To count a job or separate it into pads for blocking, it is only necessary to count off the first hundred sheets or so, then press the two blades close together on the counted pile and clamp them by giving the handle a twist, the end of the handle holding a screw which presses against the movable knife and holds it in place. After being set to measure the re-



PAD COUNTER.

quired number the large blade is rested on the top of the pile of paper and moved forward until the lower or smaller blade enters the pile. It will be found that the piles thus made will vary but little by actual count from the original pile. It is a very convenient implement to use in connection with our tablet press.

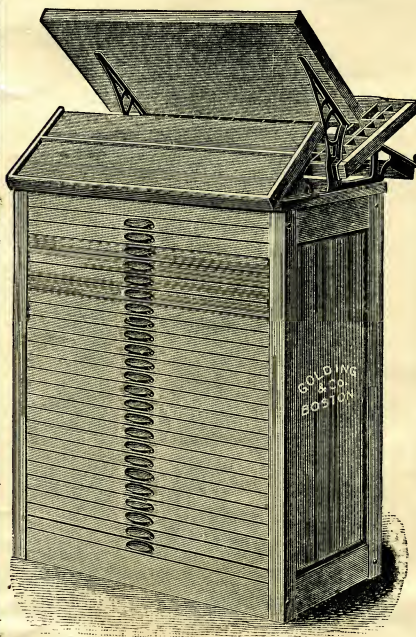


GOLDING'S TABLET PRESS.

Until recently pad or block making was essentially a part of the book-binding business, but now by the use of our Tablet Presses it is possible for every printer to do all his own work of this description at a cost of next to nothing.

When closed, ready for filling, the press resembles a trough with a screw at one end. After the press is filled, by placing the paper in cornerwise, it is clamped tight by turning the screw, and then the whole is thrown out over the table, so as to have the smooth sides uppermost, as shown in the cut, when it is ready to have the edges cemented.

In order to bring the clamp in the center of the various sizes of paper, the hinged frame is provided with a long thumb-screw by which it can be raised or lowered. The blocks can be made of any thickness, and the cardboard backs being inserted at the proper places, and the block when taken from the press can be separated into sections by the use of a thin, sharp knife, after the cement has hardened sufficiently to hold the paper.



BOSTON DUPLEX CABINET.

The press is made in two sizes, the No. 1 holding from 2,000 to 2,500 sheets of paper from 2 x 2 inches up to 6 x 12, while the No. 2 will hold 5,000 sheets of any size up to 8 x 16 inches.

For cementing the edges of the blocks our Liquid Cement will be found the most desirable, as it is always ready for use, and, being made in colors, it is not necessary to use colored paper to give a finish to the block. It is stronger than glue, and can be used on wood or metal as well as on paper. Ten minutes is all the

time it requires to dry sufficiently to allow the blocks to be removed from the press, so that a large job may be blocked in a very short time.

LABOR-SAVING FURNITURE.

A drawer full of odd lengths of furniture, among which you can never find what you want, is still a feature in some offices. New furniture is constantly being bought and cut up, but the supply always seems to diminish and nobody knows how it disappears. Possibly it has attractions for the "devil" when he lights the fire in the morning, but the fact remains that the printer's drawer of furniture is like the paper of pins. The supply grows beautifully less, but how? Generally it is because the long pieces are sawed up, an inch or so being taken off at a time, until nothing is left. In an office of any size this makes a very serious leak in the profits, but we are able to offer a very simple remedy in our Labor-Saving Furniture Cabinets. These racks are neat and durable, and can be set up almost anywhere handy to the imposing stone. There are eight pieces each of 2, 3, 4, 5, 6, 8 and 10 line pica in each length from 12 ems to 60 ems, varying by six pica ems, in one cabinet, and from 66 ems to 120 ems, varying by six pica ems, in a second cabinet. There are also smaller cabinets containing half this number of pieces, which are very convenient for small job offices. As the greatest difference in length between two sizes is only one inch, it will readily be seen that any kind of a form can be locked up without the necessity of cutting the pieces. What an improvement and saving of time on the old way, where you had to stop and cut the furniture for nearly every form you locked up!

The racks are 27½ and 30 inches high by 15 inches wide, and are varnished, those for full fonts being divided by partitions for the different widths. The furniture is filled with a waterproof composition to prevent its warping, and each piece is stamped with its length, so that the pieces may be readily distinguished when the form is unlocked and returned to their proper places.

Our own printing office, in which the REVIEW is printed, is well supplied with all of our labor-saving devices, and it has been demonstrated that with fair usage they will last for years, while the amount of time that can be saved would surprise you. The proprietor of one office which we have equipped writes that with our labor-saving material he is now able to accomplish as much work with one man as he formerly turned out with the help of two, and like testimony has come from many others.

BOSTON DUPLEX CABINET.

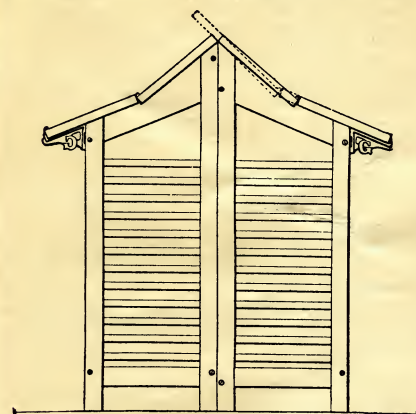
Are you crowded for case room in your job department? If you are, just examine this cabinet and see what a saving of space it will make for you. One Duplex Cabinet will hold as many fonts as two of the old fashioned news stands, and it occupies less than one-third the floor space at that. Where rents are high, such a saving of floor space would be no small item, to say nothing of the compositors' time that is saved by not having to run around so much. They are completely closed in and protected from the dust, so that it is impossible for the cases to become half full of dirt as they do where the sides are open. Another notable improvement is the use of steel instead of wooden runs, by which it becomes possible to get six additional cases into a single cabinet, making twenty-six in all, including a pair of news or other cases on top. The cases all have projections of about two inches on the back so that the whole case may be easily reached without removing it from the cabinet.

It may appear odd at first to see the cases on top reversed, but have you ever been working on a stand from which every compositor in the office seemed to want a line in the course of an hour? Just so. Well, by this arrangement a



LABOR-SAVING FURNITURE RACK.

book or job compositor can work in peace, and anyone can get at the cases without disturbing him, while the standing galley forms a very convenient place for dead jobs, etc. There is also another small galley or shelf under the lower case which forms an excellent place for the com-



positor's galley while setting. Our projecting case brackets save six inches in the width of each cabinet, enabling a compositor to sit down to his work if he wishes to, and allowing four rows to be put in the space occupied by three of the old pattern.

An office furnished entirely with these cabinets presents a fine appearance and impresses one with their great utility and convenience. This is, however, only one of the various space and labor-saving stands manufactured by us, and if you would like to learn about the others send for our latest catalogue of Machinery, Tools and Furniture, which gives prices, etc.

The diagram shown above gives a very good idea of the space-saving qualities of our cabinets and stands, and illustrates two of our Boston News Stands back to back, with Boston News Cases on top, the dotted lines showing the room that would be required by ordinary cases, while the line at the bottom indicates the amount of floor space required by the old style news stand. As will readily be seen, the saving of floor space is fully one-third by their use.

POOLE'S BENZINE CAN.



give a slight shake, when the ball will slip from the mouth of the can, returning to its place when the can is placed upright again. The price is quite reasonable, and the can gives satisfaction wherever it is used.

... BUY ... New Process Wood Type AND SAVE 50 PER CENT.

This type is as good in every way as the old style cut letter, and costs much less. From list prices, which are from 25 to 50 per cent. less than end wood, we give

A DISCOUNT OF 5½% FOR CASH,

and deliver, carriage paid, to any freight station in the United States when orders exceed \$20.00 net.

Kept in Stock at Boston and Branch Salesrooms.

GOLDING & COMPANY,

BOSTON. PHILADELPHIA. CHICAGO.

TYPOMETRY.

Up to within a few years the study of typometry, or the dimensions of the various bodies of type, was almost unknown to printers, and even to many founders. In Great Britain, and in this country before the adoption of the American point standard, the utter want of system rendered a knowledge of the peculiarities of more than two or three of the foundries of almost impossible attainment; and, as to other countries, it was known in a general way that a French founder—François Ambroise Didot—had established a standard which should contain a certain number of lines of each body, but very few knew exactly what their true dimensions were.

In the early days of the art each printer or founder gave to the various sizes of type he made whatever body or height seemed to him most convenient, without regard to what others did or to any relationship between the sizes. Later the chamber of printers of Paris, with the object of maintaining some uniformity, procured a collection of the principal letters then in use, which were preserved as standards of the various bodies. To these were given the names of some of the most notable works that had been printed in the respective sizes; for instance, the name of Cicero was given to the letter used in 1467 by the first Roman printers in an edition of Cicero's "Familiar Epistles," the original body of which was a little larger than our English. So also our Pica, Primer and Brevier take their names from early devotional works on which they were first employed. The old names are generally discarded in Europe, with the exception of Great Britain, since the adoption of Didot's system.

In 1737 it occurred to one of the most learned of the French printers—Fournier Jeune—to introduce a relative proportion among the different bodies, and he with this object invented the typographic point which was adjusted to the legal unit of measurement then in use—the king's foot. As a standard for his system he constructed an apparatus which he called a prototype, divided into 240 points. This measure was preserved by the chamber of printers, which induced all the founders to adopt it as a standard. From that time dates the adjustment of printing materials on the Continent to a regular arithmetical progression—each body of type consisting of a fixed and exact number of points. Some time afterwards, however (in 1784), François Ambroise Didot discovered that Fournier's measure did not exactly conform to the standard king's foot, either from inexact adjustment or because the measure had changed; he therefore increased Fournier's point one-twelfth, so that Didot's 11-point became nearly equal to Fournier's 12-point, making the Cicero of the former about one point larger than that of the latter—which is the difference between the Continental Cicero and the English and American Pica.

Unfortunately the French king's foot did not coincide with the metric system of measurement adopted in France in 1795, and with the view of obtaining a fixed and exact standard by which founders could adjust their matrices, Didot constructed a gage somewhat similar to Fournier's prototype, which he named typometer, and which contained 288 points. This reform produced great confusion and aroused an opposition among the founders and publishers which was very difficult to overcome. To placate these Didot was obliged to retain the old nomenclature instead of denominating the sizes by the number of points as at present, but he reduced the number of points in each, viz.: Cicero became 11-point, and so on. By this means he finally won over those founders and publishers who were unwilling to give up the old names, and his system gradually became general, not only in France, but also in Germany, Russia, Italy, Spain, etc.—England only remaining attached to the ancient bodies.

In 1843 Laurent & Deberney, founders of Paris, adopted as a basis 100 points, equal to 35 millimeters, which again increased the sizes proportionately; the plan, however, did not meet with much favor. Meanwhile the German founders were seeking for more uniformity, and about 1840 several of them attempted to improve on the system in vogue; but all lacked a fixed and certain basis, as none of them agreed exactly with the legal standard of measurement.

The first effort at systematization in Austria was made in 1841 by the director of the national printing office in Vienna, who adopted as a standard 23 Ciceros to 4 Viennese inches. About the same time Gottlieb Haase of Prague divided the Viennese inch into 36 units (each about equal to 2 points American), and gave to each body a certain number of these units.

When the French founder, Charles Derriery, brought out his celebrated combination borders in 1830 they were received with great favor, and the perfect accuracy with which the various pieces united to form a single design caused the German founders to think seriously over the advantages of a plan that would permit the use of all kinds of ornaments in combination, and finally caused several of them to definitely adopt Didot's system. They needed, however, an exact standard as a basis, as there was a perceptible difference in sizes even among the French foundries; but instead of getting together and unifying the Didot system, each one went on in his own way, some procuring typometers from France, while others were satisfied in adjusting their matrices to letters procured from that country. The result was so much confusion that it was said there were several Didot systems. It

is to the introduction of the combination borders into this country that the anomalous size generally known as Minionette is due. As these borders were cut to Cicero and its multiples that body was necessarily retained, as the strikes or copies could not be adjusted to the pica standard; and many of these borders still show the variations just mentioned, much to the grief of the compositor who tries to use quads and spaces of two different fonts together. This difficulty was finally remedied by a number of the leading founders, under the leadership of Hermann Berthold, adopting in 1878 an exact standard based on the metric system. For this purpose the aid of the director of the Observatory of Berlin was called in, and it was settled with exactness that 133 nonpareils should equal 798 points or 30 centimeters. This reform was accepted, and each founder concerned furnished himself with a standard typometer and regulated his sizes to correspond. The others soon found it to their advantage to drop into line and accept Berthold's reform, which was not very difficult, as there were really but slight variations in the matrices.

Since 1879, then, the German typographers and all others using the Didot system have a uniform standard based on the metric system, which is now the standard of measurement in nearly all civilized countries, except Great Britain and the United States. The English foundries have never been willing to enter into this reform, partly from their natural conservatism, and partly, perhaps, because the movement did not originate with them, as well as for the business reason that foreign customers who had supplied their offices from them would of necessity continue to do so while their type bodies remained distinct. It should in justice be said, however, that the honor of inventing a regular system does belong to an Englishman—Moxon, who, in his "Mechanical Exercises," published in 1683, gave a table indicating the number of lines of each size of type which should go to make an English foot.

Very few, if any, of the British foundries agree in their type bodies, pica and nonpareil being the only sizes that even approximate uniformity. As our old American bodies were mostly brought over from England, and as all our older offices are still largely stocked with the old types, it is needless to dwell on the troubles and disadvantages connected with their use; but all progressive printers can congratulate themselves that they are using the point system which corresponds

second-hand
binding Job-

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was cut out

STONEMETZ FOLDER, with Paster and Trimmer, to attach to press. Will fold from 6-col. folio to 6-col. quarto, three or four folds. No. 8, size "A." Will be sold at a bargain. **GOLDING & Co., 45 Plymouth Place, Chicago.**

News

Paper facilities, including Presswork, Composition, Stereotyping, Ready Set Matter and Ready Printed Sheets offered by us will enable publishers and printers to save time and money.

NEW ENGLAND NEWSPAPER UNION,
138 PEARL STREET, BOSTON.



EVERY printer visiting the World's Fair who calls at our Chicago salesroom will be presented with a sample tube of "Owl Brand" colored inks, which are unequalled for density of color, fineness and working qualities.

ORDER from us or write to us for information regarding anything needed in the line of printers' supplies. If we do not carry it we will obtain it, or give a description, if possible to do so.

For a quick ink reducer, use Owline. Fifty cents buys twice as much as of any other reducer, and an equal quantity will go much farther, as there is no evaporation. Half-pint bottle, 50 cents; small trial bottle, 25 cents.

Good ink is as essential to fine printing as pure air is to sound physical health.

IRON or wooden roller bearers should be used on job presses whenever possible. They cost next to nothing, and start the rollers to revolving before they touch the form, preventing the slurred, greasy appearance of the top and bottom lines which is the mark of careless workmanship. We now keep specially finished hard wood bearers in stock for all presses. They can be mailed cheaply.

We are ink makers. Please don't forget this, and try "Owl Brand," when the inks you are now using fail to give satisfaction.

PROMOTION is almost certain to come to him who brings intelligent thought to bear upon his work; perhaps unsought, and from an unexpected source; but time spent in acquiring knowledge about and beyond one's trade and immediate surroundings may pay big dividends.

Our line of Bronze Powders is selected and imported expressly for printers' use. We will make special prices on large quantities.

As special agents for the MacKellar, Smiths & Jordan Foundry of Philadelphia, we carry in stock all of their most desirable faces, which we will sell at liberal discounts for cash.

SEND us samples of special tints and inks and we guarantee a perfect match.

For cash or on time we can give you genuine bargains in second-hand presses. A list of machines in stock accompanies this REVIEW. Read it carefully if you are in the market for anything in this line.

Try "Owl Brand" Gold Size. It works better and imparts a finer gloss to the bronze than any other size made.

The handiest inexpensive article in a cylinder pressroom is an iron form truck. By its use the heaviest forms can be transported from place to place in an office without half the chance of piling encountered when carried by hand. Price, \$3.00.

If bought judiciously and used economically the cost of ink is one of the smallest expenses of a printing office.

An advantage that we possess over other ink makers is that we maintain a perfectly equipped office for printing the PRINTERS' REVIEW, ink specimens and circulars for our own use, in which all inks are thoroughly and practically tested.

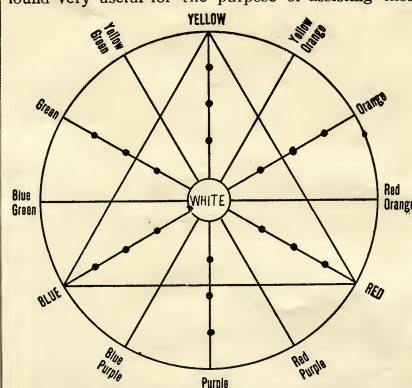
CANADIAN printers can obtain any of our manufacturers that they require from the Dominion Type Founding Company of Montreal, Que.

ALL of our fine colored and quick-drying inks are put up in patent Anti-Skin Cans, when the former are not ordered in tubes. These cans effectually prevent waste from skinning, and are used only for "Owl Brand."

We have put hundreds of Golding Jobbers in offices on trial, and have never had one returned. This may appear a broad statement, but we challenge denial.

HARMONIZING COLORS.

NEARLY every printer tries his hand at color printing occasionally, and the following diagram will be found very useful for the purpose of assisting those



who do not understand how to group colors so that they will harmonize. Simple red and black is a combination beyond which everything is deep water to a great

"SAVING IS MAKING."

UNDER the above caption Mr. F. W. Thomas writes in the "Inland Printer" for March as follows concerning the use of inks:

"Stop the spoilage. Don't use thin inks reduced until they are sloppy, so as to undersell better goods. It pays to buy good stiff inks. They work cleaner on the press, are far less likely to offset or slur, and are less liable to fade with age. Ink can be saved by keeping in a cupboard out of the dust, and fancy colored inks which are seldom used can be well preserved by keeping about a quarter of an inch of water on top of the ink in each can."

As true as a gun, every word. There is no economy in cheap ink. The difference between the cost of good and bad ink for an ordinary job is inconsiderable, but the saving of time when the former is used is great. Some are deterred from supplying their pressrooms with moderately expensive ink because of the large loss that arises from the wastage of the dried skin which forms on the top of many colors. There is perhaps no better way of preventing loss through skinning, when ordinary cans are used, than by employing water as suggested, but the royal remedy is to use Owl Brand Inks, put up in Patent Anti-Skin Cans, which absolutely prevent skinning.

SPECIMENS RECEIVED.

WHEN you are issuing circulars or other advertising matter, send a copy to the Editor of the REVIEW.

E. F. BIGELOW, Portland, Conn., has recently made extensive improvements in his office, and has just issued a small pamphlet, in colors, stating that he is now ready for increased business. His office contains several of our Jobbers.

J. S. BRIDGES & Co., Baltimore, have sent us some neat cards that ought to attract lots of business.

We have received several cards, etc., from Will Eskew & Co., Quincy, Ill., that show good workmanship and also indicate that the proprietors believe in keeping a stock of the best new job faces of type.

A CARD from L. F. Wagner & Co., Milwaukee, Wis., shows a good selection of colors, but the effect is spoiled by poorly joined rules.

We have received copies of a paper devoted to the typographic art, called "Tipografia Chilena," started on the first of the year at Santiago, Chili. The numbers before us are quite creditable, both mechanically and editorially, and the "Historical Sketch of Printing in Chili," as well as other articles, are quite interesting. The pioneer printers in the country, it seems, were two Bostonians, and it appears that between the revolutions and counter-revolutions so frequent there, they had quite lively times of it.

THE CROKE PRINTING CO., Boston, are out with an embossed card which is well executed and bears the following legend:

"Tis easy enough to be pleasant
When life flows by like a song;
But the man worth while,
Is the man with a smile
When everything goes dead wrong."

A NEATLY executed little booklet of twenty pages tells what some of their customers think of the work executed by Cameron, Currie & Co., Montreal.

BRONZE COLORS.

UNTIL recently ink makers have been able to give the bronze effect to blue only, but now we have besides Bronze Red and Bronze Brown. These inks are worked in the usual way, and give no more trouble on the press than black or common colors. They are the latest novelty, and there has been nothing like them for rich, striking results. Specimens of the different "Owl Brand" bronze colors mailed on application.

We wish every printer to have a specimen book of Owl Brand inks, and will mail one if address is sent us.



SAMPLE ASSORTMENTS.

To more thoroughly introduce our inks, we will send the following selected assortments of the inks commonly used on job work, securely boxed, at prices as listed, and without cost for carriage, to any office in the United States of the following express companies: Adams Express Co., American Express Co., Northern Pacific Express Co., Pacific Express Co., United States Express Co. (Baltimore & Ohio), Southern Express Co., Wells Fargo & Co.'s Express.

The assortments of colored inks are put up in collapsible tubes with screw tops, which prevent any possibility of waste by skinning, etc., and make it possible to keep a fine ink for an indefinite period—an item of no small importance to printers who are in remote localities.

ART TONES. ¼ pound tubes.	FINE COLORS. ¼ pound tubes.	DOLLAR COLORS. ¼ pound tubes.	STANDARD TINTS. ¼ pound tubes.	JOB BLACKS. ¼ pound cans.
Photo Brown, \$0 63	Scarlet Red, \$0 38	Red \$0 30	Azure \$0 25	Job Black . . . \$0 25
Black, 50	Bronze Blue, 50	Blue 30	Buff 25	Quick Drying . 37
Antique " 37	Golden Yellow, 50	Green 30	Drab 25	Dead Black . . 50
Violet " 75	Bismarck Brown, 50	Brown 30	Emerald . . . 25	Satin Black . . 63
Blue " 50	Lake Red, 75	Yellow 30	Heliotrope . . 25	
Green " 50	Emerald Green, 62	Gold Size . . 30	Lemon 25	
	\$3 25	\$1 80	\$1 50	\$1 75

\$10.00 FOR THE FIVE ASSORTMENTS, DELIVERED FREE.

many, but by studying this diagram it will be found an easy matter to make many harmonious combinations.

The points of the triangle, says the "Decorator and Furnisher" from which this diagram was taken, show the three great primaries from which all other colors are produced. Diametrically opposite these are placed their perfect contrasting colors.

The points on the circle situated midway between the primary and secondary colors show the middle tones, or half colors, with their true contrasts directly opposite.

To show the use of the chart as a determiner of harmony, we will take as an example purple.

The dots marked on the line towards the centre, white, denote the various tones of purple produced by its mixture with white; any of these tones form a harmony with pure purple.

Moving along the circle on each side of the purple, we find its harmonies decreasing as we leave it until we reach its most imperfect tones, blue-green and red-orange.

Continuing the round of the circle, we approach its contrasting colors, gradually getting more pleasing until we reach its perfect contrast in the primary yellow.

MACHINERY HALL.

This building is considered as second only to the Administration Building in the magnificence of its appearance. It measures 850 x 500 feet, and with the Machinery Annex and Power House, cost about \$1,000,000. It is located at the extreme south end of the Park, midway

Section of northerly side of Machinery Hall and Annex, showing location of Golding and Co.'s Exhibit in the latter, thirty feet from the door of Machinery Hall (A) which is opposite the main depot on the grounds.

between the shore of Lake Michigan and the west line of the Park, and is just south of the Administration Building. It is spanned by three arched trusses, the interior presenting the appearance of three railroad train-houses side by side, surrounded on all four sides by a gallery fifty feet wide. In each of these long naves is a traveling crane running from end to end of the building for the purpose of moving machinery. The power is supplied from a power house adjoining the south side of the building.

The design of the building follows classical models throughout, the detail being taken from the renaissance of Seville and other Spanish towns, as being appropriate to a Columbian celebration.

The Machinery Annex adjoins Machinery Hall on the west, and is an annexed structure as at first planned, runs under the railway tracks. It covers four and five acres and includes a Machinery building to nearly equal the second largest of all the great Manufactures buildings in size, with its forty acres of

in fact, and not a detached structure as at first planned, with entrance by subways under the railway tracks. The Annex covers between four and five acres and increases the length of the Machinery building to nearly 1400 feet, thus rendering it the second largest of all the Exposition structures, the great Manufactures building alone exceeding it in size, with its forty acres of floor space.

HAVE you a copy of our specimen book of Owl Brand Printing Inks? It contains samples of the best possible productions in standard colors, and some toned inks that will prove invaluable on fine work.

